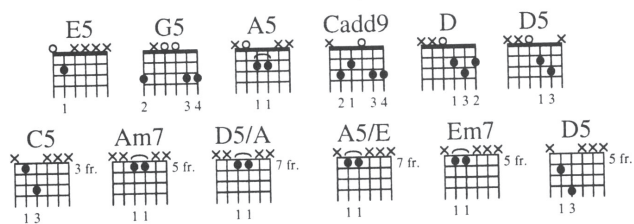


Bonfire

Words and Music by Jani Lane



Introduction

Moderate Rock ♩ = 84

N.C.

Gtrs. 1 & 2 Rhy. Fig. 1

Gtr. 1

Gtr. 2

Gtr. 3

Effects and Annotations:

- f (distortion)**: Indicated on the first staff.
- P.M.**: Pedal point, indicated on the first staff.
- 1/2**: Half note, indicated on the first staff.
- w/Fill 1**: With Fill 1, indicated on the second staff.
- (end Rhy. Fig. 1)**: End of Rhythmic Figure 1, indicated on the second staff.
- w/Rhy. Fig. 1 (Gtr. 1 only)**: With Rhythmic Figure 1 (Guitar 1 only), indicated on the third staff.
- Fdbk.**: Feedback, indicated on the third staff.
- (Gtr. 3 plays 1st time only)**: Guitar 3 plays first time only, indicated on the third staff.
- 1/4**: Quarter note, indicated on the third staff.
- full**: Full distortion, indicated on the third staff.
- Pitch: B**: Pitch B, indicated on the fourth staff.
- 1/4**: Quarter note, indicated on the fourth staff.

Fill 1

Gtr. 3

steady gliss

Pick slide

Verse

Rhy. Fig. 2
Gtrs. 1 & 2

E5 G5 A5

1,3. She's tall, _____ as the Eif - fal Tow - er. _____
2. She's free, _____ She's no ones pet.

14 12 14 12 14 12 14 13 12 10

Gtrs. 1 & 2 cont. in slashes

(7) 7 7 8 9 7 9 7 9 8 7 5

(end Rhy. Fig. 2) w/Rhy. Fig. 2

E5 A5 G5 E5 G5 A5

Fast, New York to Far - is in _____ half an hour. _____ She's lean, she's a love ma - chine.
Beau - ti - ful, in - tel - li - gent, you ab - so - lute - ly must re - spect. She's a right as rain.
(The way.)

E5 A5 G5 A5 Cadd9 D

Proba - bly take on the whole foot - ball team. _____ Strong, as the day _____ is long.
There's a part of her your nev - er gon - na change. _____ Un - pre - dict - a - ble,

A5 D5 C5 E5 G5 A5

Think you got her fig - ured out, you find out you we're wrong. _____ As a lim - ou - sine.
(She's long.)
sof - ten you with words and then treat you like a can - on - ball. She can go all night.
(All - right.)

E5 A5 G5 A5

Gtrs. 1 & 2 cont in staff P.M.

Take your bod - y plac - es that you've nev - er, nev - er
May - be give you what you want, may - be put up a

C5

P.M. _ _ _ P.M. _ _ _ _ _ P.M. _ _ _

Figure 1

Rhy. Fig. 3

(end Rhy. Fig. 3)

Fill 2 Gtr. 3

dive w/bar

dive w/bar
w/wah wah

T
A
B

G5 D A5 w/Rhy. Fill 1 w/Rhy. Fill 2 G5 D

Like a Bon - fi - re. _____ Oh, _____ like a Bon - fi -

re. _____ Yeah. _____ Uh.

let ring -----

2 3 2 3 3 19

1,3. Cadd9 N.C. 2. Cadd9

D/F#

Interlude

N.C.

mp

5 6 7 5 6 7 5 6 7 5 6 7 5 6 7 5 6 7

Rhy. Fill 1

Gtr. 2

1/2

T
A
B

2 2 2 2 0 2 2 2 2 5 (5) 7

0 0 0 0 0 0 0 0

Rhy. Fill 2

Gtrs. 1 & 2

T
A
B

2 2 2 2 X X 3 2

0 0 0 0 X X 0 0

3

w/Fill 3 (2nd time only)

2nd time D.S. S al Coda Φ
(1st time Gtrs. 1 & 2 cont. in slashes)

Guitar Solo

Rhy. Fig. 4
Gtrs. 1 & 2

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A D5/A Am7 G5

(5) open
P.M.

(end Rhy. Fig. 4)

Gtr. 3 (w/wah wah effect)
full

8va P.H. loco

P.H. 1/2 full

Pitches: C, D, C, D, E, D, C, B,

w/Rhy. Fig. 4 (play simile)

Am7 D5/A Am7 D5/A Am7 D5/A Am7 G5

8va P.H. loco

P.M. 1/2 full

P.H. 1/2 full

Pitches: C# D C# E (F#)

Fill 3 Gtr. 3

T
A
B

0

The first system of musical notation for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Above the staff, the chords Am7, D5/A, and Am7 are indicated. The melody consists of a series of eighth notes, with some notes beamed together. The notation includes a key signature change from one sharp to no sharps or flats, indicated by a natural sign over the F# line. The system ends with a double bar line.

Coda N.C.

⊕

Gtr. 2

Gtr. 1

1/2

7 8 9 7 8 9 7 7 7 9 5 7 7 8 9

5 6 7 5 6 7 5 5 5 7 9 0 5 6 7